

**PATRICK WELLINGTON - INTERVIEW TRANSCRIPT
WELLINGTON HAIR SPA NEW YORK, NEW YORK**

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INTERVIEWEE: PATRICK WELLINGTON
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CT: Please state your name and the number of years you've been doing hair.

PW: My name is Patrick Wellington and I started doing hair in 1985.

CT: And how long have you had this spa?

PW: I've had this spa for seven years.

CT: And where were you before that?

PW: I started working with a gentleman by the name of John Atchinson and after leaving John Atchinson I worked with a friend for two years and after that I decided it was time to try to do something on my own. So I've been here for seven years.

CT: Where did you start?

PW: I started with John Atchison.

CT: Was this in New York?

PW: Yes. This was Manhattan, yes.

CT: Is this where you're from?

PW: No, I'm from Jamaica.

CT: Have you lived here most of your life?

PW: I've lived here for quite some time. Put it this way, most of my adult life, teenage and adult life, I lived in New York.

CT: Have you lived anywhere else in the United States?

PW: I lived in the Carolina's for a little while.

CT: South and North?

PW: South and North.

CT: This is just a side question, but do you know much about the Gullah culture?

PW: No, I don't know anything, totally nothing.

CT: Because for this project I am looking at different cultures and hair and I am going to the South.

PW: Yeah, I don't know anything about the Gullah culture. I've heard of them.

CT: Tell me why you chose to start doing hair.

PW: Well it was always in the back burner because the lady that raised me, she was a dressmaker, a seamstress, so I was always around fabric and scissors, but I never realized that later on as I got older, that I would have that vision to become a hairstylist. But I guess it was formed from an early age in the fashion area of my upbringing. So that's when I decided that I do not want to cut fabric, I want to try to cut hair so I went to beauty school.

CT: Where did you go to beauty school?

PW: I went to beauty school in Manhattan by the name of Robert Finance. While I was in school I was going to a lot of small seminars, hair shows that's how I was able to make the connection with certain hairstylists that was beyond where I was.

CT: And that was in the early 80s?

PW: In the mid '80s.

CT: When you first started did you take right to it or was there a learning curve?

PW: Oh there was a learning curve definitely but I just knew that this was where I wanted to be so I worked diligently.

CT: Were you trained on a certain texture of hair?

PW: I was trained mostly on Black hair, but I was also trained on European hair.

CT: Is your clientele predominately one race over the other?

PW: I was say my clientele is 98% Black, African American.

CT: What's the ratio of male to female?

PW: We don't do a lot of males. Probably not even half a percent male.

CT: And how long have you had your dreads?

PW: For fourteen years.

CT: Do you do natural hairstyles as well?

PW: We do natural hair, we don't do natural hairstyles per say but we do work with natural hair. Sometimes we blow dry it, sometimes we press it, sometimes we leave it in its natural state, sometimes we twist it. It varies. But we don't specialize [in natural hairstyles] some salons specialize in only that. We're not that type of salon. We do natural hair but we don't specialize in natural hair.

CT: I'm going to Khamit Kinks and they specialize in that.

PW: Oh, okay but they also do other things as well. They specialize in natural hair but I think they do relaxers. Yeah, you have to. It's a business. They have to try to be able to do all of it. When a customer come in for a request, you try to accommodate them the best way possible. So if they come in for a relaxer and your salon is not totally 100% chemical free, yeah.

CT: So what do you do, relaxers? Do you do extensions?

PW: We do a few extensions, which is like the Weaves. We do maybe two to three clients a week.

CT: In terms of processing, what would you say is the majority of what you do here?

PW: We do a lot of chemical services. We do a lot of cuts.

CT: Do you do any Keratin [treatments?]

PW: We absolutely don't do any Keratin, absolutely no.

CT: Is there a reason for that?

PW: It's just bad for your health, in my opinion.

CT: In what way?

PW: You breathe in more toxins than any other chemical [treatment] that's in the industry. A lot of people do it because it pays very well. I choose not to do it, for my health.

CT: So it's more toxic to the stylist than the person getting the treatment because you're breathing it in all day.

PW: Oh yeah all day.

CT: You're supposed to have ventilation systems.

PW: We do have [a] cross breeze, but certain salons have strong ventilation systems because of the chemicals that they use. We try not to use too much of those chemicals.

CT: And so you think it's more toxic than Lye [in hair relaxers]?

PW: Oh yeah, because you're using a heat appliance to press it, so when the heat appliance press it, it fumes, it raises and it goes inside your lungs. In the long run you might develop lung cancer and I'm not saying you can develop lung cancer just by using these products but I think it would be faster to develop lung cancer with that chemical because of the toxicity in the product itself.

Do CT: you find that the pay off is...why is everybody getting the Keratin Treatments, for the consumer?

PW: Well you know consumers always like to try things that are new. So that's probably the reason why they're doing it. And it's not good for all texture hair.

CT: Tell me more about that.

PW: Well the process is, when you first initially do it, it's great, but then to do it over again, you have to do the whole thing over, so you keep redoing the whole head over again with the same process so you kind of over-process the hair.

CT: So with Lye it straightens that hair and you don't go back over it.

PW: See the difference between a normal relaxer and a Keratin, is you have to use a flat iron to process it with the others you don't have to use any heat, it process on its own.

CT: So that heat you think breaks down the hair?

PW: Yeah, it breaks the hair down, after a while it breaks it down too much, in my opinion. Everyone have their own different opinions.

CT: Interesting, because I'm still learning about this myself.

PW: It's pretty much new to the market, so a lot of Black hairdressers don't really do it. Mostly European salons, a few Black salons do it.

CT: Did it start with a different type of hair? Because you know there was the Japanese hair straightener and obviously Japanese hair, it could handle the treatment because Japanese hair is so much stronger.

PW: It's a similar process. They just call it different names, you know. And keratin is more related to hair so whoever came up with that marketing strategy, they did a really good job to say "keratin" because keratin is hair. So when you think *keratin* you say, "Oh, it has to be good."

CT: So it's hair protein right?

PW: Right.

CT: So you're thinking strong.

PW: It's not good for all. It's good for some.

CT: Who is it good for?

PW: It's good for a mixture of European and Black. Where the hair is kind of curly, wavy or Spanish. It works well with their hair, but if your hair is very, very African American texture [long pause], you could do it one time, and that's it. You try to do it a second time? Guarantee you're going to have breakage.

CT: Well thank you, that's good information, for me personally and for the project. Because that's the first time I've really heard that. But it makes complete sense to me.

There's something really important about hair and I'd like you to talk about the importance of looks. There was a study by a Yale psychologist. She put five different hairstyles on the same face and asked people how smart do you think this woman is? How wealthy do you think she is? It was the same face but different hairstyles and the answers were all over the place, everybody had a completely different experience or assumption about that person. If you could talk about what you said in that article about the importance of, especially Black women, having their hair done, in terms of getting a job and the importance of looks, tied to your hair.

PW: In the Black community it is very important. There are certain styles that are accepted in the corporate world. They like it to be very soft, not too much over the top and especially when you go on interviews. They look at the overall package. You can spend a lot of money having your hair done but that doesn't necessarily mean that it's corporate-ready. So a person that's going to go to a corporation would know exactly what type of hairstyle they need to go into that door with. So the hairstylist has to listen to the person. You're not going to send a

person with a rock look to a corporate interview. It just won't work.

CT: So what about the more ethnic styles. Do you think we're evolving in that way at all, as a culture?

PW: Lately we have, but sometimes you have to be very mindful about the interviewer when you go in. They're going to look at your hair as somewhat of a rebel because from the past in the '60s and '70s, those images still remain in a lot of those people's minds, you know, how this revolution started, the afro look...they still have that in the back of their mind. So you want to go in with a different approach. So you can go in there with a corporate look and you can always change it later you can always go back to where you was, especially if your hair is natural. All you have to do is just shampoo, condition it and it should go back to its natural state. So that's the advantage a person has who has natural hair. They can always change it.

CT: What's your connection with your clients like? What percentage would you say are regulars?

PW: I would say 75% of my clients are regulars.

CT: So you would say you know what's going on in their lives? If they say, "Hey, I'm going to go to this job interview do you recommend a different hairstyle for them or how involved are you in that process?"

PW: Most of the time the clients that come to me, if they are in the corporate world and they're going to an interview, it's just a matter of just touching up their hair. So it's not like I'm going to totally change it. Most of them don't need a total change.

CT: Do you have celebrity clients?

PW: I have a few celebrity clients.

CT: Would you state them? If you're comfortable.

PW: I did the other day, a lot of people from Broadway. A lot of people don't really know the Broadway people because Broadway is different from television. But I do have a young lady she's in a movie right now, the Jackie Robinson movie that's going to be coming out in another year or so. She comes to me her name is Nicole. She's going to be big. I did Nancy Wilson once, I did Stephanie Mills, so I did a few people.

CT: How did Nancy Wilson find you or how did you find her?

PW: Well when I was working with John Atchinson, he asked me to do a photo shoot with her.

CT: How was it?

PW: It was wonderful. She was a wonderful lady. She was getting her pictures taken and she let us do what we needed to do to make sure that she looked good.

CT: And Stephanie Mills?

PW: Stephanie Mills, the same way. Her sister came in the day before to check me out. She said, "Stephanie is going to be coming to have her hair done." I said, "Stephanie who?" She said, "Stephanie Mills." I said, "Okay." So when she came in she was like, you know, very nice. We kind of grew up in the same neighborhood in Brooklyn but I never knew her then. She was doing the Broadway play, what was the name of that Broadway play...the Wizard of Oz. I remember her from those days.

CT: It wasn't the Wiz?

PW: It was the Wiz, yeah. It was the Wiz. "Ease on down the road."

CT: Can you talk a little bit about the process of tipping? Is it still pretty standard, 15%? Do you find that everybody tips or not? How do you feel about tipping?

PW: It's a tradition in the hair salon industry that people do get tips. As an owner, I don't really look for it because owners are not really supposed to look forward to it. But we do get tips but I don't look at it as 10%, 15%. You know whatever the client can give, I accept it. I'm not fussy about [it] if they give me \$5, \$10. It's okay.

CT: There's no standard expectation?

PW: No.

CT: In the industry is there a standard expectation?

PW: I think in a restaurant, you are supposed to give a certain percentage and if you want to give more that's fine. Because most of the time when you go to a restaurant, the percentage of tips that they're asking for is not really that much, especially if the service is good, you want to give a little bit more.

CT: I wrote a book on waitresses. That was my first book, called *Counter Culture*.

PW: Really? Ok.

CT: For the group of women featured in my book, they were all older waitresses and had worked in diners most of their lives and tips were such a big part of their income so I hear within the hair industry, it seems like it's all over the map. Some hairstylists make a lot of money and I'm sure the tips are just gravy. But I was wondering if in the industry those who are making maybe \$15,000 a year, if tips are really more important.

PW: Oh yeah, oh yeah, even in the hair industry a lot of people look forward to tips. And depending on the level of the salon, some people give more. Sometimes I think in New York City, in Manhattan you're going to get more tips than you get in Brooklyn. That's just how it is. I can't explain why.

CT: How much more are your services than in say Brooklyn?

PW: Not a lot. It depends on the salon that you go into. You know Khamit Kinks. They are probably up there too. When you step through that door, you know, come out with your credit card.

CT: So how much are a relaxer and a touch up and a hair cut here?

PW: Start out \$165.

CT: Seems pretty average for New York. What percentage of your customers are dyed blonde?

PW: Maybe 1%. You see a lot of them have chemicals so you can't go too blonde. And they're mostly blonde highlights anyway.

CT: Is there a certain celebrity that people want to look like?

PW: I think one of the hot celebrities that a lot of people want to emulate for a long time is Hallie Berry. And Rhianna is trying to come on the scene with a lot of different looks, colors. But Hallie Berry and Regina Bell. But Hallie Berry was the one who changed the way women wear their hair.

CT: Why do you say that?

PW: Well she started wearing it short. I think it was the movie Boomerang or another movie that she did and it was in slow motion and her hair was just moving and flowing and everyone wanted the Hallie Berry look.

CT: That short hair.

PW: That short hair. They was cutting their hair off, just to get that look.

CT: So that was in the '80s?

PW: It's still going strong because people are still looking to her for style. She's like one of the trendsetters in my opinion. I don't know about other stylists but Hallie Berry started this whole thing [short hair on Black women].

CT: People want to look like Hallie Berry too.

PW: Yeah.

CT: But that's interesting, to get Black women to cut their hair off, it has to be

pretty powerful. Do you find that Black women want to still keep their hair long?

PW: Yeah, they don't want to cut...very rare that you get someone who's wants to take it off right away.

CT: Is it usually because they're going through some kind of life situation?

PW: Maybe life, and some people just want a fashion change, because that's what it's really all about. Sometime I don't really like to dwell on the emotional part of a woman, because sometimes they have changes. Like when they come in for a fashion change, that's what it's all about — Fashion.

CT: What about the physical labor of this job? Do you feel like it is affecting your body at all, your joints, your wrists?

PW: It affects a lot of parts of your body, from standing, from washing hair, from using the curling irons. You have to work out. You have to stay in shape. It's a physical job. There are a lot of people that don't work out, but it's best too.

CT: What's your regimen to condition yourself?

PW: I jog. Not all the time, but I jog.

CT: Do you find that there is a part of your body that is more affected by anything else from doing this work?

PW: My feet. Standing.

CT: I've heard that. My friend Jeff who's a hairstylist said that he wore cute shoes for fifteen years and then had to get real about that.

PW: Oh yeah, you have to wear something comfortable. You must. Or else you're gonna die. Once your feet go, that's it.

CT: Are there any cultural rituals that happen in the salon?

PW: Not in [this one]. There might be [in others]. I remember going into one salon and they had no mirrors and I'm like ok.

CT: Where was that?

PW: It's in Brooklyn. I didn't ask her why she didn't have any mirrors. So to me that was kind of different.

[Phone rings]

CT: Did you see *Good Hair*, the movie?

PW: I saw *Good Hair*.

CT: What did you think?

PW: It was great. It was a great movie except for when he talked about how much the hairdressers make. I don't think he should have talked about those things, because not all hairdressers make the same amount of money. Some make *a whole* lot, some make very little. The industry offers opportunities for a lot of people. The movie did bring about a lot of change too. A lot of clients saying, "I don't want to put any more chemicals in my hair." Because it was the point in the movie where they show the chemical [sodium hydroxide – used for hair straightening] and the can. And the chemical ate up the can. So a lot of people started being afraid thinking maybe it's going to damage their scalp, which it does if it's left on too long. But it's not the same...it's more...that chemical that they use is mixed with other chemicals and other stuff so it's not as strong as the natural state. They know exactly what they're doing because they're professionals. I don't think a lot of people have anything to worry about.

CT: I had varying opinions about the movie. I thought it was interesting though that so many people saw it. So many people were interested in seeing it. So many people who were not Black saw it, which I thought was really interesting. And they seemed more interested in this discovery about what Black women go through. But I think you're right. My hairdresser said you know people aren't even going to think your hair is real. They're going to think you have extensions because it's longer. It presented this idea that I'm spending \$1000 a week on my hair, which I'm clearly not. But on so many levels it was a fascinating...

PW: Black women do spend a lot of money on their hair in various ways because in order for it to have a particular look, you either do it yourself or go to the hair salon.

CT: I read where a Brooklyn hairstylist said there is *no* limit to what women will spend on their hair.

PW: Yeah, there is no limit.

CT: Have you seen someone who can't afford it?

PW: Oh yeah. There's a lot of people that really can't...but you see the thing is, is that there is something about hair that makes you feel good, when it looks good. It's the same thing if a person goes out and purchases a car that makes them feel good but they know they are going to struggle to make the down payment and make the payments but they get it anyway. So it's the same thing with their hair. Women want to look good. Sometimes they want to go to a special event. They come in and get their hair done for that special event and they really can't afford it but they squeeze it in and make sure that they could do it. Sometimes they borrow from their mother, their boyfriend, or someone, to get it done. Ok, that's how it is.

CT: That's good for you.

PW: Yeah.

CT: The fact that you have the salon in Manhattan is definitely a big deal. What are your dreams, if any, beyond this? Getting here is a big deal.

PW: I was here. I started in Manhattan. I've done hair a little bit in Brooklyn, not much. But I always had a base in Manhattan. I like Manhattan because it kind of separates you from the rest of the crowd. The price range, in terms of the leases, is different from Brooklyn. So you're not going to find a lot of salons everywhere like in Brooklyn. Depending on where you're going. You go on Flatbush Avenue you're going to find a lot of salons, back to back or next door to each other. As you get close to downtown Brooklyn they're not going to be so close to each other, they are going to spread out. That's what separates you automatically from that area because the rent is a little different than further down into Brooklyn. So where Khamit Kinks is, their rent is a whole lot different than you know, further down into Brooklyn.

CT: How much is your rent here?

PW: Like \$3000. And in Brooklyn, what I would get for \$3000, oh man, it would be like five times the size as this and I'd be on the ground floor.

CT: Do you find the competition is...do you find you have to really get your market here?

PW: Yeah, yeah you definitely work on your...competition is something that you can learn from. That's how I look at it. What my competition is doing. How they're doing what they're doing. I kind of borrow something from them, if it's working. If it's not then I won't use it. That's how I look at competition.

CT: So you went to a hair show this weekend?

PW: I went to Bronner Bros. hair show in Atlanta.

CT: Oh wow.

PW: Yeah, it was something else.

CT: Do you go often?

PW: I haven't been to Atlanta in three years. So I had to go. I had to do this show because I've gone to all these shows on the East Coast, I must go to Bronner Bros. to top it off. So that's what I did. So actually my daughter lives in Florida, so I flew down to Florida, rent a car, picked her up, drove to Atlanta and drove her back to Florida. She's in Palm Bay. That's close to Orlando, about fifty miles to Orlando. It was some drive but we had fun, we had a lot of fun on the road, stopped at rest stops, you know, stopped at restaurants.

CT: I'm going to be taking that trip to do salons in that area. So you just went as an observer?

PW: Observer.

CT: And what did you see? Do hair shows...I don't know how many stylists actually go to hair shows regularly, if they are really looking towards the trends or is it something that...Bonner's is just a spectacle.

PW: They had so many different looks and I knew that going in, so it wasn't something that was surprising to me. Different colors...it's really over the top, which sometimes you have to take it over the top. Because we have a creative nature as hairdressers so we can't just keep it normal and this is a hair show so we definitely have to take it over the top. Because these people are not corporate people, they are like models so why not? And the hairdressers that come, they might not do that in their salons but at least they see something that's creative. They might be able to take something from that and apply it to their repertoire and execute it in the salon in a different way. And then I meet a lot of different people in a lot of different parts of the country, you know when I go to these hair shows and normally I wouldn't meet them. I met people from Oklahoma, people from South Carolina, people from Atlanta, people from the Caribbean so a lot of different people come to that show. And normally if you don't go to that show you won't meet these people. And I try to exchange cards, so I can keep in touch with them. And with the internet [being] so vast you could just drop an email. That's the beauty about going to the hair show and there are classes that other hairdressers are teaching. I took a marketing class with a young lady, her name was Mimi from Atlanta. She was very good. And I purchased some of her materials. I might not need it but someone else in the salon might need it.

CT: How many stylists do you have working here?

PW: It's four of us. And not everyone come at the same time.

CT: Are they male, female?

PW: There are two males and two females.

CT: Did they rent their chair?

PW: Just one person is independent and the rest work for the salon.

CT: Do you offer any health insurance?

PW: No.

CT: And that's pretty standard?

PW: Yeah.

CT: Have these people been here a long time, do you find there's a lot of turnover?

PW: There's always turnover in this industry. Always. No matter how you keep it or how great it is, there's always turnover, not only in Black salons but White salons, because that's how you grow. Sometimes you work in a salon for a while and you think you know everything and you've got all your clients and you say "Ok it's time for me to open my own shop," and so you go out on your own and see what it's like, you work at it, you have to be diligent to stay current and to stay in business. You have to do a lot of different things, marketing, advertising, to stay in business, whereas, if you're a stylist and you're getting clients you don't really see it that way. But some stylists have to step away from their comfort zone into another sphere so you can see what it's like to own compared to working as a stylist and then you start appreciating being a stylist so when you go back into that situation you know what the owner is going through.

CT: What do you prefer?

PW: I like being a stylist. I like being a salon owner. There are days when I just wish I could be a stylist and don't have to worry about insurance you know, worry about paying the taxes. Then again I say, ok well if I'm not the owner then I won't have all the opportunities that are coming to me so it kind of balances itself out.

CT: How long have you been an owner versus a stylist?

PW: I've been an owner for almost nine years.

CT: And will you continue?

PW: I'm working on it everyday, working on it everyday.

CT: Do you think you'll ever do anything else?

PW: No. This is the greatest industry in my opinion, and especially in New York. Someplace else? Maybe not so. But New York? You could do this 100% In some states you have to do two or three jobs, but in New York, you could make a living at it.

CT: So it sounds like you've found your calling.

PW: Yeah.

CT: What's the most old-fashioned hair technique you do here.

PW: Press.

CT: Still do pressing.

PW: Still press.

CT: Why?

PW: It's something that never goes out of style. Because the hair sometimes require...you have to press it. You have to press the roots. Especially if the person is natural and they want to get it straight, you got to go back to the old-time pressing. Never dies. Never dies. And especially if you're a Black salon, you've got to keep that pressing comb handy.

CT: I met a kitchen beautician in San Francisco who only does pressing and she said some people can handle the pressing but can't handle the chemicals.

PW: And some people want the flexibility. I had three clients yesterday. All of them press. And all have different textures. And all after it's said and done, they all want to go back to their natural texture. So they enjoy the straight for a day or two or a week and then after a while they go back to their natural. But when you do chemicals, you're kind of limited. You're in that zone and you cannot come out of it. But with press, once you wet your hair, it reverse back to its natural texture and it's okay.

CT: I don't know what age your stylists are but do you find that people who come out of beauty school even know how to do that?

PW: No, they don't, they don't. Honestly, they don't. Most beauty schools right now, they don't teach pressing in New York, maybe in another state, but not in New York. So you have to pretty much learn from the salon. And a lot of salons do not press, period. You go there with natural hair. They'll tell you, we'll blow it, we'll flat iron it, but we don't press. So when you do not press, the roots remain curly. So if you want to make that root straight, you have to press the root.

CT: So people can blow-dry their hair straight?

PW: You can blow-dry it straight.

CT: Wow, that seems like that would be a challenge.

PW: Takes time. Takes time. Takes time and patience. Yeah to do natural hair and make it straight, it takes a lot of patience. You have to get a lot of good rest. That's the key. You have to get good rest. You don't get good rest. You know how it is you get miserable you get very impatient.

CT: What's your advice to someone getting in the industry? What would make their lives easier and what would make them a successful stylist?

PW: Start young. Start young. Don't start when you're in your 30s or 40s. This is a young people's industry. When you start young, by the time you get to be 40, you already have...you build up a strategy of how you want to work. You could spread out your clients or you could keep them tight, but you work on a strategy.

When you start later, you're doing *a lot* of standing, so if you're not accustomed to standing, this is not the industry for you. You can sit down once in a while, but you are going to be standing for a long time and I'm talking about a lot of years.

CT: In some ways standing is almost worse than walking.

PW: Because you're standing still, so your legs have to be stronger than someone that's walking around. I see a nurse, they do a lot of walking but we stand, we are like behind the chair.

CT: And then sometimes you're standing with your arms up and your back is off because you're not in completely perfect posture because you're moving and working.

PW: Moving and working.

CT: Yeah, I have a friend who owns a salon and she had to have shoulder surgery and I've heard about other women who do mostly old-fashioned teasing styles and has had several surgeries on her knuckles from backcombing.

PW: You know what happen to a lot of hairdressers? They don't get massage. A lot of hairdressers do not go and take care of themselves. You have to massage the hands in these areas. You can't really feel the tightness so after years and years of not massaging after a while it starts affecting your fingers.

CT: So you get massages?

PW: Oh yeah. You kidding me? You have to [laugh]. You have to take care of yourself.

CT: Do you mind if I ask your age, you don't have to state it if you don't want to.

PW: I'm in my 50s.

CT: I think that's it. Do you have anything you wanted to talk about that I didn't cover?

PW: No.

CT: Are you married? How many children do you have?

PW: I have one daughter. Not married. It's challenging to get married in this industry.

CT: Why do you say that?

PW: Always being around a lot of women, so you have to have someone who is very, very secure in themselves because if they're not, they're going to be in

trouble.

CT: Do you get hit on a lot?

PW: No. Not directly. I've been in the business a while so I know how to keep myself away from that. When I was much younger, I didn't know. I went along with it. But as I got older, I start being very cautious, especially [being] an owner, you know. You have to really, really be strong. Not only the clients but the workers too, you have to keep yourself separate. Temptation is there, always. You just have to be strong.

CT: So you said you live in Brooklyn. Do you think you'll ever move to Manhattan?

PW: No, Brooklyn is pretty much home right now. Manhattan? No. Manhattan is a different jungle. Manhattan is a concrete jungle. You need a little dirt under your foot [laughing]. Dirt is good. You can take off your shoes and walk outside sometimes. It's great. I mean you can't do that in Brooklyn, but I do that in Florida when I go down there to see my daughter. Take my shoes off.

CT: What does she do?

PW: My daughter's only fourteen, so she's still in school.

CT: That must have been fun for her, to take that trip with you.

PW: Oh yeah, she pretend like it's not...I asked her, "How do you feel about this trip?" She's like, "I think I'm liking it."

CT: Well she's a teenager and she might not want to hang out with her dad as much.

PW: I think what happens, is I kind of keep it exciting. I always make it more exciting for her, because she only sees me once in a while. So I think she thinks Dad is really cool, because if I was me, I'd want to hang out with me too.

CT: Yeah, that's the kind of person I like to be too [laughing]. You have to spend so much time with yourself you have to enjoy yourself so that other people can enjoy you. I agree.

PW: I try to. I try to. Not always, but I keep trying.

[END]